LANDMARK DESIGNATION REPORT

THE CONSUMERS BUILDING
220 SOUTH STATE STREET

Final Landmark Recommendation adopted by the Commission on Chicago Landmarks, December 7, 2023

CITY OF CHICAGO
Brandon Johnson, Mayor

Department of Planning and Development
Ciere Boatright, Acting Commissioner

Cover photo by Patrick Pyszka

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The Consumers Building
220 South State Street
Built: 1911-1913
Architects: Mundie & Jensen

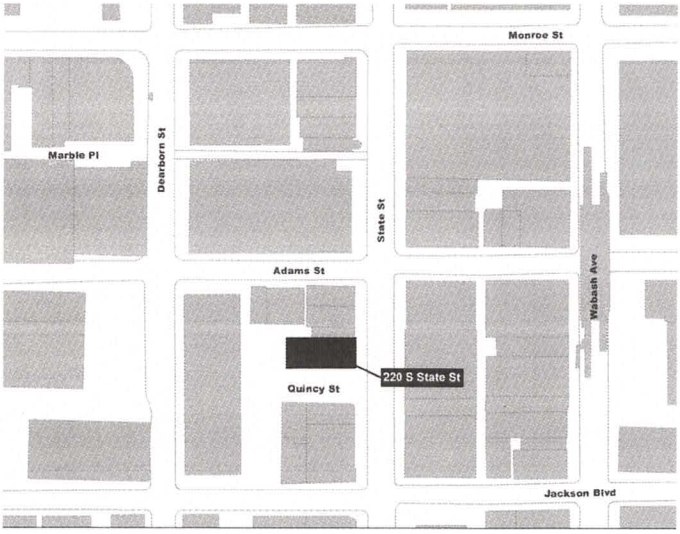
Introduction

In 1870, the first, grand, seven-story Palmer Hotel was completed at the northwest corner of Quincy and State Streets. Just a year later, it would disappear in the Great Fire of 1871, its location discernible only by the patterns on the broken cast iron columns which lay toppled amidst the rubble. A new hotel would be built across the street.

In 1913, the Consumers Building was constructed at the same corner, this time occupying only a third of the square footage of the former Palmer Hotel but standing three times as tall. Advances in building technologies and materials over the intervening four decades made it possible and practical to build to this height. Seemingly ever-increasing demand for retail and office space on State Street due to the continuing centralization of commerce and business in downtown Chicago shaped the developer's programmatic scheme and consequently the building's design. The twenty-one-story professional office building had retail on the lowest floors and office space on the upper floors that could be subdivided to suit the needs of a variety of tenants.

The Chicago architectural firm of Mundie & Jensen designed the Consumers Building. William B. Mundie and Elmer C. Jensen had worked under architect and engineer William Le Baron Jenney, whose 1885 Home Insurance Building can be regarded as the first skyscraper and which demonstrated the potential for use of structural steel in the frames of these buildings. The designs of Jenney as well as many of the architects who worked under him over the years, including Mundie and Jensen, would later be referenced as the Chicago School of architecture. Underlying this school were the advancements in construction methods and materials which allowed buildings to grow taller, exterior walls to open up to allow in more light, and usable interior space to be maximized with fewer columns.

The Consumers Building is a professional office building built in the Commercial style with Classical Revival decoration. The Commercial style embodies the fundamental components of the Chicago School of architecture. The structure's frame is expressed by thin vertical piers and narrow, recessed spandrels which allow a significant portion of the facades to be utilized for



Left: **The Consumers Building is located at what historically was the northwest corner of State and Quincy Streets. Quincy Street has since been made into a cul-de-sac. Hence, the Consumers Building now sits "mid-block" on the west side of the 200 South-block of State Street (between Adams Street and Jackson Boulevard).**

***Lower left*: Looking northwest at the Consumers Building.**

***Lower right*: Looking southwest at the Consumers Building.**

(Photos by Patrick Pyszka)

window openings. Interior floor plans are relatively open with a minimum of columns. The frame is clad with white terra cotta which became a preferred scheme along State Street, and which leasing ads suggested would make the building "tower above its neighbors like a beautiful marble shaft." Developer Jacob L. Kesner purchased the lot to the north to ensure that nothing new would be built there so that regular fenestration could be included at every elevation to provide for offices with windows at each side of the building. The natural light and air they provided were highly desirable and he used this as a central selling point when advertising to potential tenants. He also noted the open interior, promising that tenants could "have an entire half floor without a column in evidence." And, of course, he touted its very in-demand location on State Street, "the main artery, so to speak, of downtown Chicago."

The Evolution of State Street and its Commercial Architecture

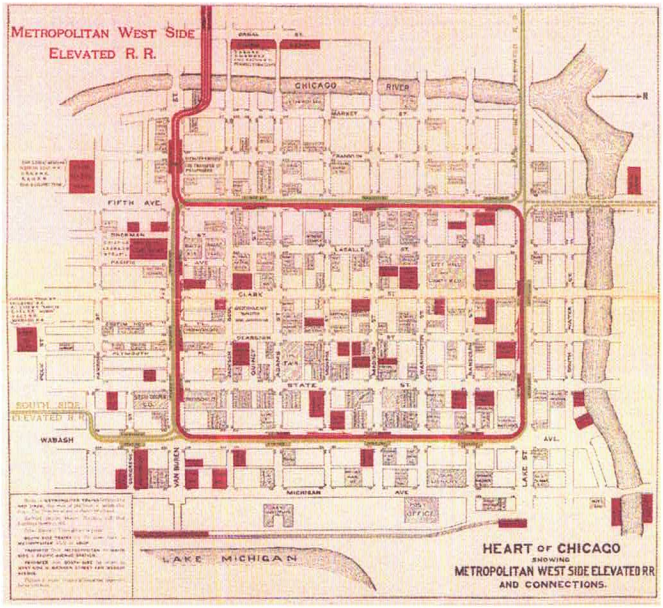
By the time Chicago was incorporated as a town in 1833, a grid system had been established to allow for the orderly transfer and development of real estate. New construction respected the streets established by the grid and pre-grid buildings were required to be moved to align with the new system. Downtown developed building by building along these streets and, by the 1850s, wholesale activities were concentrated along South Water Street (now West/East Wacker Drive) while retail was concentrated along West Lake Street.

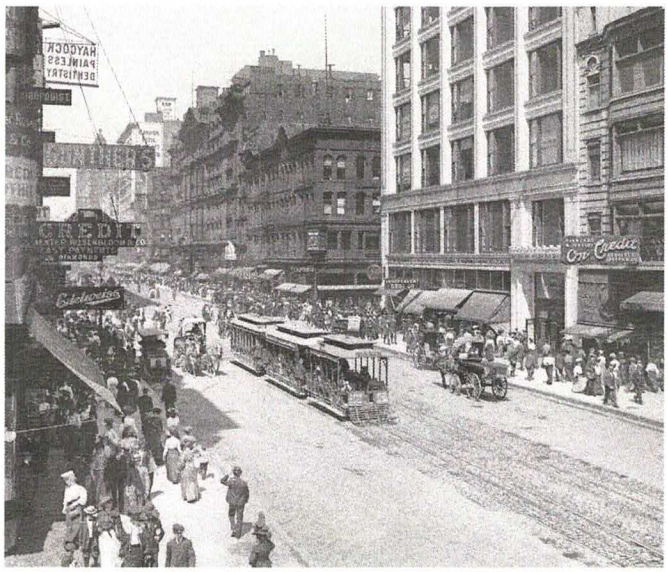
A dramatic shift began in 1867 when Potter Palmer purchased three-quarters of a mile of State Street at a tenth of the value land was selling for at Clark and Lake Streets. The former dry goods merchant successfully petitioned the city to widen State Street. He cleared wooden shacks to build a luxury hotel at State and Quincy Streets. Palmer also built a store to coax retailers Levi Z. Leiter and Marshall Field to relocate from Lake Street. It took only two years for State Street to become the city's primary retail corridor. The Great Fire of 1871, which left downtown in ashes, only accelerated the momentum as dry-goods and small retail firms from Lake Street chose to rebuild on State.

Most commercial structures erected on State Street in the decades after the fire were four to six stories high and built up to the sidewalk. Together, however, they could be an incongruous mix of roof lines, floor levels, and different decorative motifs, typically Italianate, Renaissance Revival, or Second Empire. State Street itself was a tangle of shoppers, office workers, and store clerks on foot darting between horse-drawn streetcars, later cable cars, carriages, and wagons transporting all manner of goods. Traveling businessmen, tourists, and new arrivals were added to the mix by the half dozen train depots dotting the downtown's periphery.

The number of new arrivals grew ever upward as Chicago's population rapidly expanded. The city had grown from 4,000 to 109,000 citizens between its first city charter in 1837 and 1860. Two decades later, the population had nearly quintupled to 503,000. By 1890, that figure doubled to over one million and it would double again to 2.2 million by 1910.

Though the city's population grew, and annexation expanded the city's boundary outward, the transportation options that developed kept people connected to the center of the city. Commuter





***Upper left*: Metropolitan West Side Elevated R.R. map, 1898, showing the "Loop" of elevated tracks encircling Chicago's central business district used by the Lake Street Elevated R.R., the South Side Elevated R.R., and the Metropolitan West Side Elevated R.R.**
(Credit: www.Chicago-L.org)

***Upper right*: Looking west on Quincy from State Street ca. 1900. The building on the right would be demolished to make way for the Consumers Building. The building in the distance is the U.S. Post Office and Customs House.**
(Photo by Charles R. Clark; Credit: Chicago History Museum, ICHi-072020)

***Middle left*: Northwest corner of State and Quincy Streets, looking north up State Street, 1903. The Consumers Building will take the place of the corner building and the building to the north of it (Gunther's candy factory and confectionary store).**
(Photo by Charles R Clark; Credit: Chicago History Museum ICHi-071871)

***Lower left*: State Street, looking north from Quincy, 1905. Here, the buildings to be demolished for the Consumers Building are at left.**
(Credit: Chuckman Collection at http://chuckmancollection.blogspot.com/)

trains brought residents from the edges of the city and the suburbs to downtown as early as the 1850s. Chicago's first horsecar line was built on State Street in 1859. Intracity horsecar lines connecting to State Street soon proliferated but were replaced by cable cars in 1882 and these would in turn be replaced entirely by electric trolleys by 1906. In 1897, elevated rail tracks completed around the heart of the city's center allowed rapid transit lines extending into Chicago's neighborhoods to converge in this central location known as the "Loop" (a name which is supposed to have come from the cable car lines which encircled the central business district).

Centralization of rapid transit guaranteed the business and retail dominance of the city's historic center. The accessibility of the city center made it a desirable place to work and shop, while its centrality provided a convenient location to do business. Demand for space there exerted pressure on real estate values which, in turn, encouraged taller buildings. By the 1890s, new office and commercial structures on State Street were typically twelve or more stories, some with multiple basement levels.

Commercial interests of all kinds had to adjust to the rising value of land on State Street. Corporations with large ranks of managerial employees found it cost-effective to construct their own tall structures where they occupied most or all of the floors, but preferred locations were less retail-centric streets like Dearborn Street, La Salle Street, or Michigan Avenue. Warehouse functions of large retailers were moved from State Street to less expensive real estate west of the Loop. Groups of wholesalers shifted eastward to the less-prestigious Wabash Avenue while specialty retailers needing large but affordable showroom space like furniture or musical instrument manufacturers shifted southward away from the long-dominant north end of State Street.

Department stores not only remained but thrived on State Street. Beginning even before the 1890s but accelerating after the turn of the century up until World War I, each of the seven major Loop department stores built annexes or commissioned purpose-built stores. Typically eight to fifteen stories high and occupying full- or half-blocks, these structures considerably increased square footage available to display and market greatly expanded offerings.

Large numbers of middle- and small-sized enterprises desired the advantages of locating along State Street but did not have the resources for their own buildings. Many located in small-scale, low-rise, mid-block buildings including older, post-Fire structures that had escaped being consolidated into larger plots for new construction. As these were demolished, lower-rent spaces disappeared, and investors sensed an opportunity. To meet the demand for affordable business spaces, they began building skyscrapers designed as speculative commercial buildings. The Consumers Building at 220 South State Street was one of these structures.

These "professional office" and "tall shops" buildings began to increase in number and typically were located at corners. With smaller footprints than department stores, these structures usually reached fifteen to twenty-five stories. Maximum advantage was taken of valuable State Street frontage. Ground floors had large storefronts. Lower floors above included large expanses of glass for display or signage, and often stairs provided easy access to the public. Stairs also typically led to basement spaces utilized for commercial purposes, and their entrances were marked by signage at the exterior. Only businesses with a broad customer base such as clothi-

ers, drugstores, and restaurants could afford the top dollar charged for these spaces. Upper floors provided more affordable space. To be flexible enough to meet the needs of a wide variety of tenants, floor plans were open, allowing them to be subdivided and configured as needed.

Where professional office and tall shops buildings differed was in their intended mix of tenants for the upper floors. Professional office buildings were intended for professionals like doctors and dentists, manufacturers' representatives, small businesses, and personal-service providers like tailors and beauticians. Tall shops buildings were created to house stores on the upper floors, typically specialty retailers such as hat and glove dealers, dressmakers, notions shops, jewelers, and silversmiths. Other floors were envisioned as spaces for wholesalers.

The Consumers Building at 220 South State Street numbered among the many professional office buildings on State Street. These buildings were part of the evolution of State Street, an experiment in building typology and design intended to capitalize on high demand for relatively affordable space on Chicago's busiest commercial corridor. Though tenant floors were reconfigured time and again to accommodate the needs of new tenants, the building's exterior and its original entry vestibule and elevator lobby remain largely intact, and their design tells a piece of the story of Chicago's most famous retail thoroughfare.

The Developer of the Consumers Building, Jacob L. Kesner

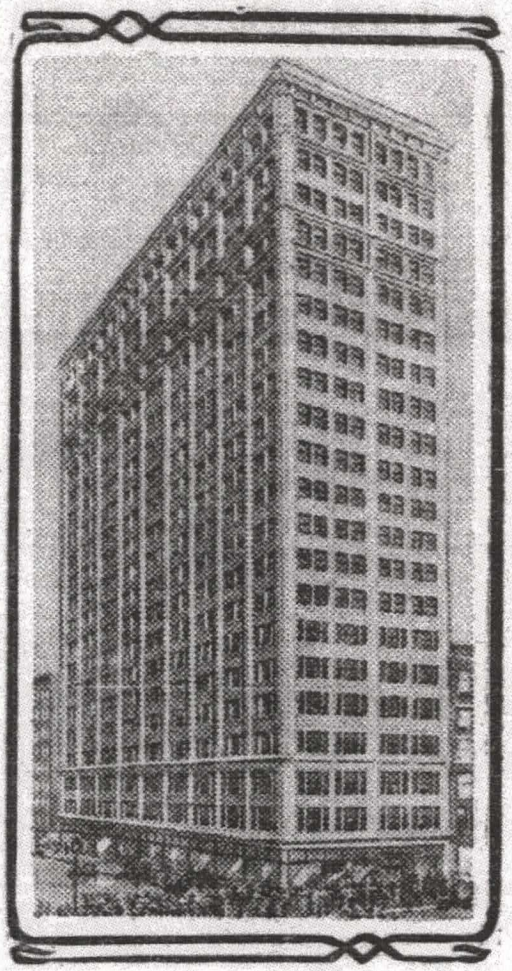
The Consumers Building was one of several commercial buildings built by Jacob L. Kesner. Founded before the turn of the twentieth century, his real estate company would become one of the largest holders of Loop real estate in the first half of the twentieth century. Born in London in 1865, Jacob Levi Kesner's family immigrated to the United States when he was three years old. He began working as a cash boy at Chicago's Fair Department Store at the age of thirteen. Promoted to general manager of the Fair store in 1894, he remained there through 1910 when he left to pursue his real estate business full-time. He already had been quite active in real estate and related businesses and worked with his brother to purchase the 4,000-employee Erich Bros. Department Store on Sixth Avenue in New York City in 1911, which they subsequently expanded and upgraded with elevators, new lighting, fixtures, and a motorized delivery truck system. Targeting the middle market, Kesner told newspapers he would "run the new store on democratic principles. Every one will be made to feel at home." Of special note was the nursery that would allow customers to leave their children in the charge of skilled nurses.

His company, Kesner Realty Trust, was involved in real estate financing, insurance, building management, investment, and development. He bought, traded, sold, managed, brokered, and collateralized multiple properties at a time. His career was not without some controversy, however. In 1897, he was accused and later acquitted of trying to bribe an alderman on behalf of the General Electric Railway Company. In 1906, he was accused of bribing city officials to accept a contract with inflated square footage numbers, but he brought his architect William Mundie in to explain, and the judge ultimately ruled it was merely incompetence on the part of the city. These events did not significantly tarnish his reputation and he served as Vice Presi-

***Above*: Photo of Jacob L. Kesner from the *Chicago Tribune*, March 25, 1932.**

***Right*: Rendering of the Consumers Building in the *Chicago Daily Tribune*, April 9, 1912.**

New Skyscraper Planned for Loop.



Jacob L. Kesner has just arranged for a loan of $1,000,000 in connection with the new building he is to erect at the northwest corner of State and Quincy streets. It will be known as the State and Quincy building. The construction will begin May 1 and it is expected to cost about $1,500,000.

This corner was the site of the original Palmer house. The building will be twenty one stories high, of the highest type of construction, with exterior finish of white enameled terra cotta and interior finish of bronze, marble, and mahogany.

Mr. Kesner said he is not leaving Chicago despite his New York store, and that he has in mind the construction of more high, modern buildings in Chicago.

dent of the State Street Merchants Association and on the boards of more than one banking institution. He was a member of Chicago's Sinai Congregation, the South Shore Country Club, the Standard Club, the Illinois Athletic Club, and the Chicago Association of Commerce and Industry.

As VP and Director of the Association of Real Estate Taxpayers, Kesner did run afoul of Mayor Anton Cermak in 1932 when they tried to invalidate assessments and he was left with $600,000 in overdue property tax bills. By 1938, shrinking real estate values combined with non-shrinking debt obligations put his company into involuntary bankruptcy and led Kesner to declare personal bankruptcy when his liabilities grew to $10 million. At the time, he controlled 24 buildings in and near the Loop and his company, Kesner Realty Trust, was one of the largest holders of Loop real estate. He died in 1952.

Development, Design, and Construction

Development

In 1909, Kesner began working to gain control of three adjacent parcels at Quincy and Adams Streets where the Consumers Building stands. Although the land was not for sale, he was able to purchase the buildings located there and procure leasing agreements for the sites one by one. First, he secured the property at 212 South State from C. F. Gunther, whose candy factory and confectionary store were housed there in a six-story, masonry building. Next, Charles Ruppert Sr. agreed to sell his corner, five-story, masonry building at 214-216 South State with clothiers on the ground floor and medical offices above and Kesner negotiated a lease for the land. Lastly, Kesner strategically bought the six-story building and leasehold for the property at 210 South State, not so he could build on it but so "no high building can go up next to it [the Consumers Building] on the north, because the six story (sic) structure there is controlled by the same ownership" as explained in a leasing ad Kesner ran in the *Chicago Tribune* in 1912. The building at 210 South State would remain but the two south of it were demolished to make way for the Consumers Building.

Design

Kesner wanted a professional office building to appeal to as broad a cross-section of potential tenants as possible. The ground floor was designed for retail so it could be let for the highest rates. Floors directly above this, easily accessible via a stair inside the entry hall, were envisioned as potential spaces for "small shops and salesmen's sample rooms," and, therefore, incorporated large Chicago-style windows that would lend themselves to signage that could be read from the sidewalk. The upper floors were to provide maximum flexibility so that tenants of all sizes could find space in the building. By controlling the property directly to the north, to ensure no building would encroach the Consumers Building's northern elevation, and centralizing the elevator core, fenestration was possible at all elevations, maximizing the desirability of all the square footage.

The State and Quincy Building

This handsome modern office building now under course of construction for J. L. Kesner is the place for your 1913 location for your offices, store or shop.

Outside the Building

The architects have designed a building that will tower up above its neighbors like a beautiful marble shaft, twenty-one stories high, and all four sides of glazed white terra cotta.

The beautiful main entrance will be on State Street; half a block away is Jackson Boulevard, the main artery, so to speak, of downtown Chicago. Within a block or so either way are all the elevated and surface car lines.

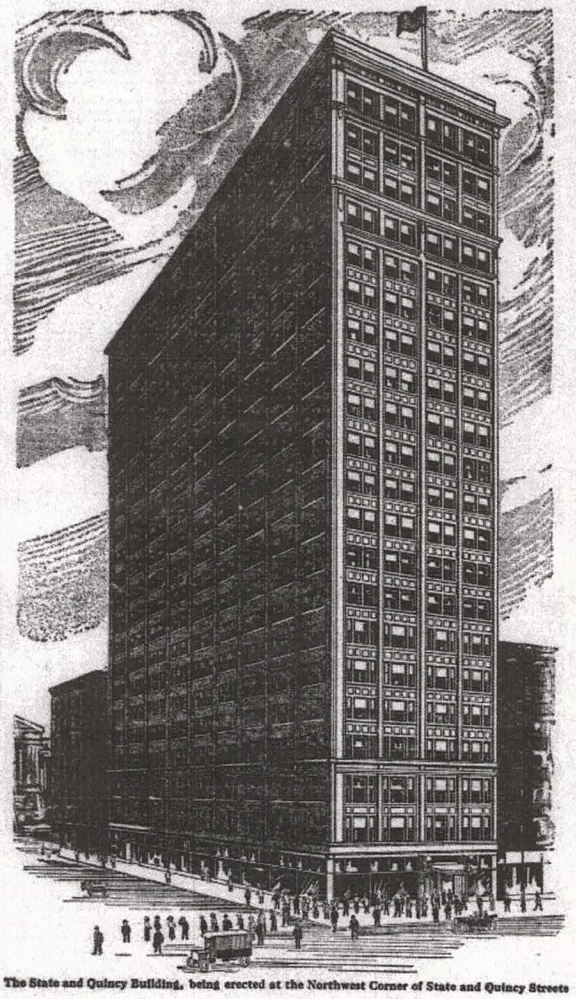
It stands on a deep, narrow lot; you will have natural light and air in every corner of every room. Quincy Street is on the south side and no high building can go up next to it on the north, because the six story structure there is controlled by the same ownership. This arrangement makes an interior court unnecessary, and the office floors above the sixth have *outside* light and air from all four sides.

The entire fireproof steel structure will rest on 37 immense caissons, eight feet in diameter, driven down through the ground for 120 feet to bed rock. The caissons are like solid granite, and they need to be, because they have to support nine million pounds of steel. It has taken 200 men, working day and night, two months to get them in place.

All the material used is manufactured here; it is a "Made-in-Chicago" building.

It makes a big difference to the man who might like to do business with you, if he reaches your office easily and quickly. If you are in the State and Quincy Building you have this definite advantage to offer your visitors. It is convenient not only for you, but for thousands of others who want to see you.

The State and Quincy building will have a frontage of 62½ feet on State Street and 144½ feet on Quincy Street.



The State and Quincy Building, being erected at the Northwest Corner of State and Quincy Streets

Inside the Building

The main entrance and corridor are as beautiful and dignified as any palace. There is no gaudiness or lavish display; the whole effect is made by the masterly use of white Italian marble, in combination with bronze for the canopy, fixtures, and elevator inclosures.

After you have passed through the entrance and main corridor you will be favorably impressed with the way the whole interior arrangement has been handled.

On each floor there will be long, finely proportioned halls—all that abundance of outside light multiplied many times by the white marble floors and walls.

For the interior finish in every room nothing will be used but the finest Mexican mahogany. Hard maple for the floors, and you can have it finished as you desire.

Toilet fixtures will be of vitreous porcelain, with silver metal trimmings.

The first six floors are planned especially for small shops and salesmen's sample rooms.

Shops in this building are right on State Street, the greatest shopping street in Chicago—but without the big ground floor rentals.

Space will be divided to suit. If you want a big sample room or store, you can have an entire half floor without a column in evidence; the building is so planned.

Six high speed electric cars will run at rate of 550 feet a minute—with every modern improvement for safety and comfort.

Heating and lighting will be of the latest and most modern kind. The janitor service will be as efficient and capable as a smooth-running machine.

Below the main floor there will be three basements, with the lowest at forty feet below street level. With the attic floor the building actually has twenty-five stories.

YOU want your place of business, like your home, to be comfortable, convenient, pleasant, in a good location; not only for yourself, but especially in business—for those who come to see you. In regard to your residence you are particular in all these matters; your business home is even more important—it supports the other. Attractiveness in a store, an office, a small shop, is an asset; it has its effect on trade; you must think of its effect on trade just as you think of the effect of your merchandise and manners. Many a large business needs a small, or comparatively small, space. Many a small business could become large if it had the large-business surroundings. There is need, you see, of suitable provision for small shops and offices; in a good business neighborhood; with all the advantages of light, ventilation, easy access, and the kind of prompt, efficient, perfect service which you like to give your friends at home; which is often lacking in business; which your customers appreciate. That's the idea in this State and Quincy Building. If that's what you want for your business you'll find it in this building. It is being put up for people who want that kind of a business home.

You may have as much space as you can use; if we can know now what you are going to need, we can get it ready as we go along; we'll divide your space to suit your needs; better for both of us. The basis of rentals will be low.

If you live out of town and are thinking of locating your business in Chicago before very long, send for a descriptive book of the State and Quincy Building, with quotations of prices that will be suited to your requirements.

For Further Particulars Apply to J. L. KESNER, 5 North Wabash Avenue Corner of Madison Street Telephone Randolph 4661

Leasing advertisement for the Consumers Building from September 22, 1912, *Chicago Sunday Tribune*.

Shared amenities were important. With a twenty-one-story building, Kesner opted for six high-speed electric elevators to ensure easy access to and from the many floors. Heating and lighting were to be "of the latest and most modern kind" with radiators on each floor and white-marble-clad hallways to multiply the light from light fixtures as well as impress. Quality materials extended to the Mexican mahogany millwork and hard maple floors installed throughout the building. Kesner extolled the utility of these pleasing finishes in a 1912 leasing ad: "Attractiveness in a store, an office, a small shop, is an asset; it has its effect on trade; you must think of its effect on trade just as you think of the effect of your merchandise and manners."

Construction

On August 28, 1911, Kesner took out a permit to construct the Consumers Building at the corner of Quincy and Adams, estimated to cost $1.4 million. Work began the next day on foundations for the new structure. Kesner noted that work had commenced in a *Chicago Tribune* article that day as he wanted it on the record that he had begun construction before September 1 as required to keep his building permit. On that date, new building laws would go into effect, lowering the maximum height allowed for tall buildings from 260 to 200 feet, a restriction which would have prevented him from completing the 21-story building he had planned.

Kesner issued updates as the foundations were prepared and later announced that the building would begin going up on May 1, 1912. He had secured a $1 million loan for what he called the "State and Quincy building," later renamed the Consumers Building. A September 22, 1912, ad in the *Chicago Tribune* noted that noted the Consumers Building was a fireproof steel structure resting on 37 immense caissons, eight feet in diameter, driven 120 feet down to bedrock and that it took 200 men working night and day for two months to get the caissons into place.

Architectural Description

Site

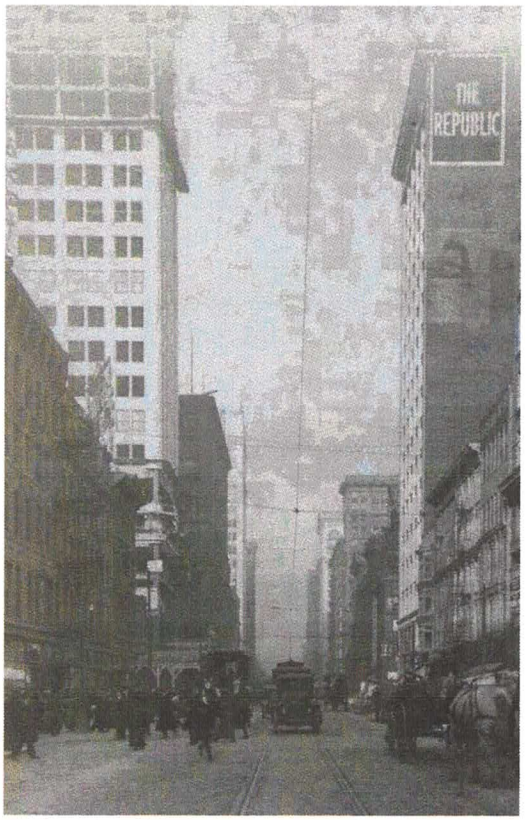
The Consumers Building was constructed at the northwest corner of the intersection of Quincy and State Streets. Directly adjacent to the north is a four-story, nineteenth-century, masonry building. To the west is an alley. Chicago's Quincy Street began at State and continued west intermittently through the city. In 1960, the City Council passed an ordinance to vacate the western half of Quincy between State and Dearborn to permit construction of a new federal courts building planned to stretch from Adams to Jackson. The remaining eastern half of Quincy was to be developed into a landscaped cul-de-sac or turnaround that would permit trucks to service the remaining buildings on Quincy. Over the next decades it became a pedestrian-only plaza renamed Quincy Court. In 2017, a barrier was put up to prevent access by the public and in 2019 a guard station was added.

Overall form and appearance

The Consumers Building's footprint is 144.5 feet x 62.5 feet with a projecting, chamfered bay at the northwest corner. It is twenty-one stories high with a partial twenty-second floor and has

***Right*: The Consumers Building is seen under construction at the left side of this photo taken ca. 1912.**

(Photo from MacRostie Historic Advisors, 2017; Credit:



***Below*: The Consumers Building after completion ca. 1913.**

(Photo by J.W. Taylor; Credit: Ryerson & Burnham Libraries of the Art Institute of Chicago)

R*ight*: The Consumers Building ca. 1915. The round sign on top of the structure is a 60-foot-tall, illuminated Consumer Co. sign advertising the company which leased the top two floors.

(Photo from MacRostie Historic Advisors, 2017. Credit: Chicago History Museum)

three basements. The roof is flat but slopes down at the south and east sides with a hipped seam to create a partial floor not visible behind the parapet except at the west elevation. A one-story penthouse sits at the northwest corner.

The entire building is clad in white terra cotta. At its primary south and east elevations, originally both street-facing, the building displays a tripartite façade composition typical of early twentieth-century skyscraper architecture, with a base, mid-section, and top. Horizontal divisions are often articulated by a change in material or fenestration patterns as well as string courses and other decorative features. At the Consumers Building, intermediate string courses have a flat fascia, while string courses above the fourth and twentieth floor have relatively complex profiles which project further than the other string courses. The fenestration change above the fourth floor further helps to distinguish the mid-section's start at the fifth floor while the change from flat vertical piers to projecting vertical elements at the twenty-first floor further demarcates a division between the middle and the top section of the façade.

Spandrels feature geometric motifs of rectangles and diamond shapes. The string course at the twenty-first floor includes rope twist molding between each bay above brackets inset with shields. Verticals at the twenty-first floor supporting the original cornice's architrave are embellished with bundled sticks. At the top of the south and east elevations, the original frieze with circle medallions and the projecting cornice with torch-like verticals above each pier was removed sometime after 1960. In its place is a flat brick parapet.

Fenestration at the primary elevations consists of Chicago-style windows from floors two to four and paired, one-over-one, double-hung windows, originally wood sash but since replaced by aluminum, on floors five to twenty-one. Thin terra cotta mullions separate the paired windows. Continuous vertical piers create four bays at the east elevation and nine at the south elevation. Piers at the corners and the pier at the center of the east elevation are wider. Arc-shaped terra cotta pieces round off the southeast corner of the building. A minimal finished return wraps the 90-degree southwest corner and the pattern of replacement brick at the northeast corner suggests the same treatment was there originally as well. In combination, horizontals of recessed spandrel panels and continuous vertical piers create a "grid" across the facades.

Simplified terra-cotta piers once separated the ground floor's storefront windows, which featured substantial transom bars. The storefronts and most, if not all, of the piers are gone. The recessed building entrance at the bay just north of center on the east elevation is clad with nonhistoric, smooth, dark granite tiles. The historic bronze door frames of the main entry and inner vestibule beyond are detailed with crossed straps.

The secondary north and west elevations of the Consumers Building have regular fenestration with paired, original, two-over-two or three-over-three, double-hung windows. At the top of both elevations, "CONSUMER CO. BUILDING" was spelled out with dark-green-glazed terra cotta, though the "CO." is no longer visible at the north elevation. Service entries are located at the ground floor of these elevations. Adjacent to the building's north elevation is a four-story structure. Once six stories in height, the lower portion of the Consumers Building previously hidden by the missing two stories is parged over. A fire escape is installed at the south end of the west elevation.

***Clockwise from above*: Top floors at SE corner; north and west elevations; east elevation; detail of south elevation.** (Top photo by Patrick Pyszka)

Interior

Plan

Advertisements in 1913 touting the amenities of the Consumers Building noted it "is exposed on all sides and has perfect natural light and air in all parts at all times." To achieve this, the architects had maximized fenestration, providing regular openings on all elevations, and placed the building's six passenger elevators and eastern stairs in the center of the structure. These opened onto a double-loaded corridor which extended to the western stairs set against the west wall of the building.

Ground Floor

At the ground floor, retail space is located along the south elevation and at either side of the building entrance on the east elevation. The building's entry vestibule and elevator lobby, accessed from a recessed entrance facing State Street, are narrow, rectangular spaces separated by a glass-paneled door frame. The walls and ceilings are clad in white Carrara marble. The black terrazzo flooring was likely added during a building renovation.

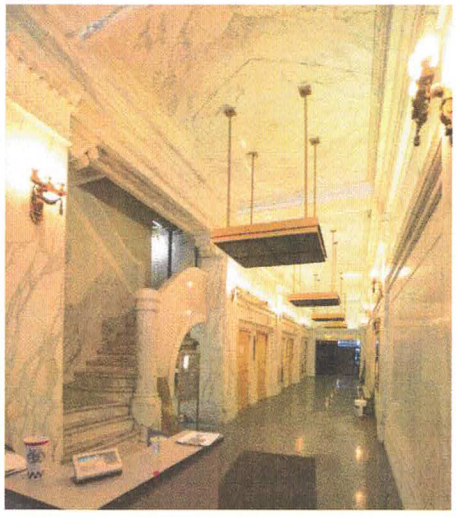
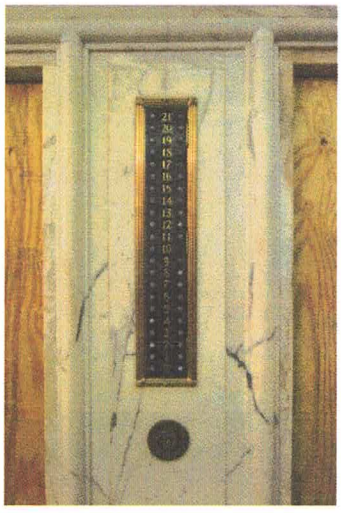
East of the elevators which open north into the lobby, a marble staircase is set into an alcove and its rounded stairs project slightly into the passageway. These stairs continue to the top floor. The arched underside of the marble balustrade frames the entry to narrow basement stairs which are covered by a marble vault. Also under the balustrade is a bronze U.S. Mail letterbox fed by a mail chute with slots at every floor. The lobby ends west of the six passenger elevators. To the west are a freight elevator and the building's western staircase.

Crossbeams in the vestibule and lobby ceiling align with pilasters along the walls, visually breaking up the long rectangular space. Transom-level moldings divide walls into upper and lower sections. Upper sections feature panels with a central incised circle, the one at the west wall covered with a clock. Lower wall sections incorporate doors, windows, or decorative and likely original bronze lobby fixtures including baseboard grills, a building directory, elevator floor indicators, and an elevator call button. Festooned bronze sconces are installed at the center of each pilaster. Non-historic lighting fixtures are suspended from the ceiling and non-historic doors have been inserted at the western wall of the elevator lobby.

Basement

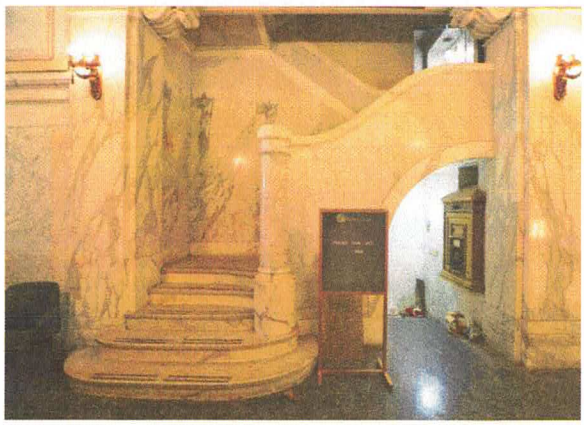
When referencing the 1916 Winter Garden Café buildout of the basement, the Government Services Association website notes that "quite a bit of the establishment's décor remains on this level. This concentrated mass of ornamentation is a significant example of high-end restaurant décor of the era." Photos submitted by MacRostie Historic Advisors in 2017 to the National Park Service as part of a historic preservation certification application show decorative plaster-work at ceilings, columns, and walls, including fluted pilasters, medallions with figures, and swags as well as mosaic flooring.

A separate narrative submitted with the application, however, notes that the basement space has been subdivided and details alterations. Dropped ceilings were installed and interior offices were built which hid much of the decorative plasterwork behind partitions. Large sections of the

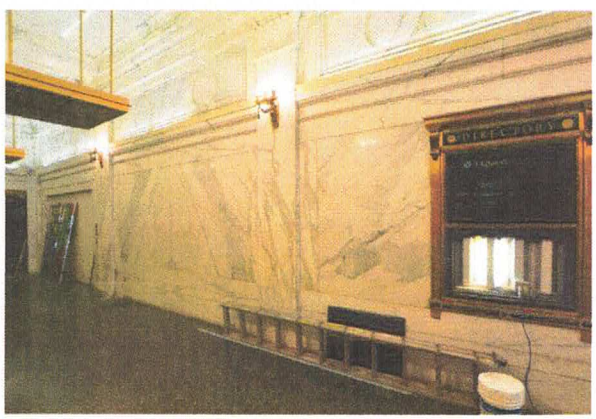



The Consumers Building entry vestibule and elevator lobby. *At left*: Looking west in vestibule. *Center*: Looking southwest at elevator lobby. *At right*: Elevator sign detail.

(Credit for all photos on this page: MacRostie Historic Advisors)



Consumers Building elevator lobby. *Above left*: Marble staircase at south side of elevator lobby; sconces at either side. *Above right*: Looking west; elevators on left boarded up in this photo. *Lower left*: Capital and bracket details. *Lower right*: Looking north in elevator lobby; bronze directory on wall.



mosaic flooring have been covered over. Additional pipes and HVAC ductwork have also been run through various parts of the basement and portions of walls and the decorative treatment of columns has been damaged or destroyed at multiple locations. The narrative concludes that "most original Winter Garden floor, wall, and ceiling finishes have been either destroyed or covered over. Some original floor tiles and decorative wall and ceiling plaster features have been uncovered, though most features are damaged and fragmentary."

A set of stairs accessed through a door at the Quincy elevation leads to the basement. The curving terrazzo staircase has bent wood railings with decorative, nickel-plated elements connecting glass panels to create a balustrade. This staircase was added sometime around 1936 according to a *Chicago Tribune* article detailing changes to the space upon the ground floor tenant's departure.

Upper floors

Upper floors are bisected by double-loaded corridors running from east to west. Corridors initially had marble wall and floor finishes, office interiors were built out with mahogany, and maple flooring covered tenant floors. These spaces were marketed for "general office purposes, retail shops and manufacturers' representatives" and were subdivided as needed for occupants. Most perimeter spaces have been heavily altered. Non-original piping and ductwork have been run through floors and walls. Original trim remains but has been painted over. Doors are a mix of historic and replacement and most wood flooring has been covered over or is gone entirely, In the corridors, all original elevator doors and hardware have been replaced and varied amounts of marble wainscotting and sills remain.

The building's east stair is marble with marble wainscoting. At the second floor, marble stair risers give way to metal risers. Landings had mosaic tiles, but most have been covered over. The more utilitarian west stairs have marble treads and wainscoting.

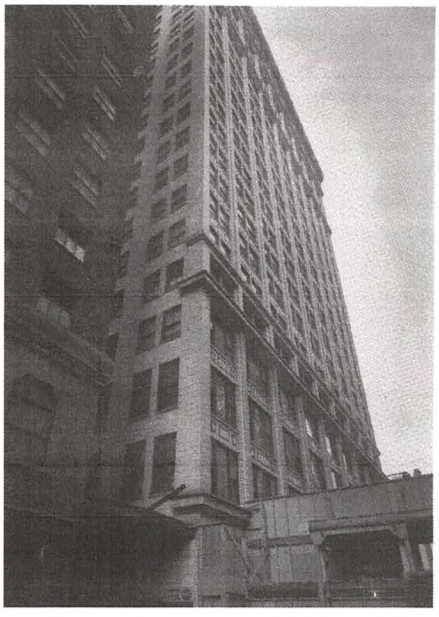
Architectural Style

The Consumers Building is a professional office building built in the Commercial style with Classical Revival details. The Commercial style embodies the fundamental components of what became known as the Chicago School of architecture. Experiments with building materials and technologies explored by William Mundie and Elmer Jensen's mentor, William Le Baron Jenney, and others allowed buildings to grow taller, exterior walls to open up to allow in more light, and usable interior space to be maximized with fewer columns. The Consumers Building utilized these key elements of Chicago School architecture.

The National Register nomination which included the Consumers Building as a contributing structure within Chicago's Loop Retail Historic District noted that the Commercial style emphasized clear expression of the steel-frame structure without the horizontal proportions and exclusive use of large tripartite windows sometimes included under the umbrella of the Chicago School of architecture. The Consumers Building's steel frame is expressed on the exterior by the grid-like pattern of continuous, narrow, vertical piers and horizontal spandrels. Vertical

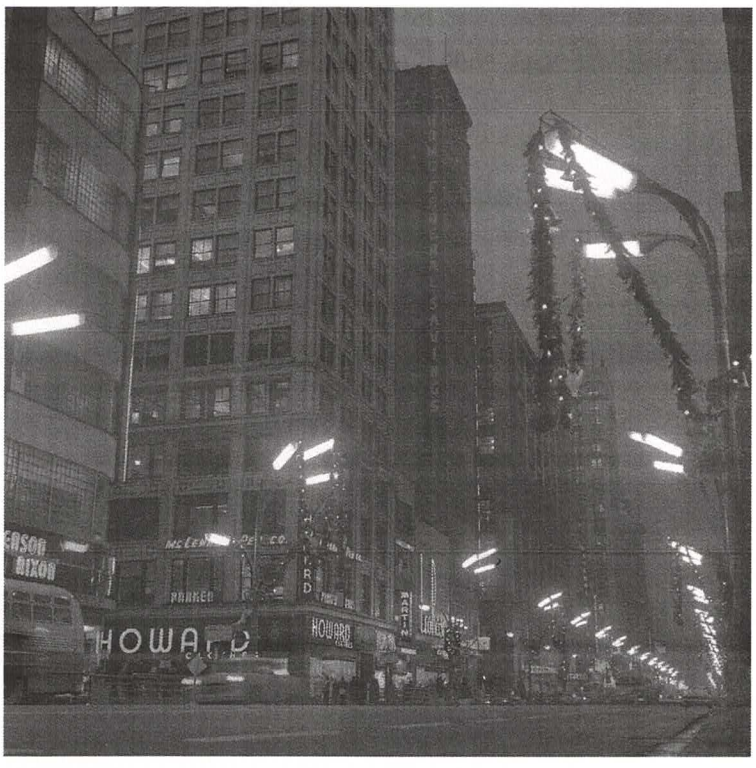
***Right*: The Consumers Building ca. 1955.**

(Photo by Chicago Architectural Photographing Company; Credit: Chicago—Photographic Images of Change, University of Illinois at Chicago. Library. Special Collections Department)



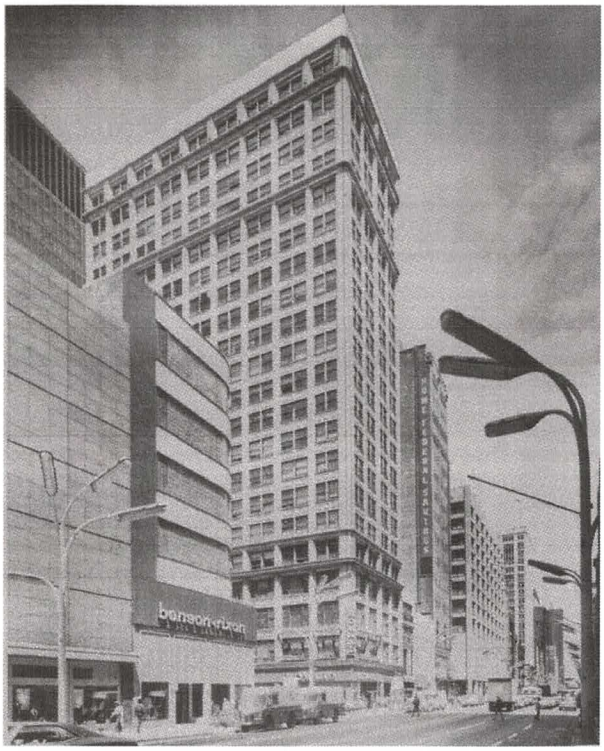
***Above*: The southwest corner of the Consumers Building ca. 1961. The cornice is still visible at the top of the Consumers Building. The wooden fence at the ground floor prevents entry to the demolition/construction site for the federal courts building to the west.**

(Credit: Chicago—Photographic Images of Change, University of Illinois at Chicago. Library. Special Collections Department)



***Right*: The Consumers Building at Christmas time, 1960.**

(Photo by *Chicago Sun-Times*; Credit: Chicago History Museum, ST-paj815, *Chicago Sun-Times* Collection)



The Consumers Building ca. 1970s. The cornice has been removed.

(Credit: Chicago—Photographic Images of Change, University of Illinois at Chicago. Library. Special Collections Department)

Looking west along Quincy, June 22, 1973. The south elevation of the Consumers Building is at the right side of this photo. Pedestrians gather on Quincy Street, no longer a through-street, for a Friday jazz concert put on by the State Street Council. Terra-cotta piers visible between storefronts have since been covered or removed.

(Photo by Larry Graff; Credit: Chicago History Museum, ST-90003454-0023, *Chicago Sun-Times* Collection)

elements are emphasized by slightly recessing the spandrels and through the overall height of the structure relative to its width. The tripartite "Chicago windows" (windows with a large, fixed pane flanked by narrower, double-hung windows, filling a structural bay) are limited to the second through fourth floors, with double-hung windows used throughout the remainder of the façade.

The Commercial style also references the utility of a design for commercial purposes. The Consumers Building stacks the maximum size floor plates (built to the edge of the property without setbacks) twenty-one stories high, each of them essentially the same design, to avoid more costly customization. The Commercial style also typically limited ornamentation to storefronts, building entrances, spandrels, and cornices, and often was executed in other styles, most often Classical or Gothic. This is true of the Consumers Building, whose architects chose a restrained Classical Revival design scheme with details molded out of white-glazed terra cotta.

Terra cotta was an ideal cladding for new steel-frame buildings which no longer needed load-bearing outer walls. White- or cream-glazed terra cotta gradually took precedence over the earlier use of darker tones and the Consumers Building became one of dozens of Loop structures built in the two decades leading up to World War I featuring this light cladding. This striking shift from earth-toned to white terra cotta was first seen on Burnham & Root's Reliance Building at Washington and State Streets, completed in 1895, just two years after the opening of the 1893 World's Columbian Exposition in Chicago. The popularity of the fair's gleaming white Neoclassical structures, combined with advances in the manufacturing and availability of terra cotta, led to its utilization in commercial structures. State Street had the highest concentration of these buildings in the Loop, including three of the four corners at the fabled intersection of State and Madison.

Architects

Elmer C. Jensen (1870-1955)

Elmer C. Jensen was born in Chicago on March 18, 1870, to Danish immigrants John and Sabine (née Petersen) Jensen. His father had come to Chicago in 1863 where he found work in construction. After the Chicago Fire, he founded his own construction company which he operated successfully for more than forty years.

As a child, Jensen knew he wanted to become an architect, motivated by seeing his father at work and his friendship with a neighbor, William Jones, who worked in the office of architect William Le Baron Jenney (1832-1907). Jones taught Jensen architectural drafting in his house at night. When a position for an errand boy opened in the office in 1884, Jensen was hired. His first responsibility there was to carry the blueprints and notes between Jenney's office and the construction site of the Home Life Insurance Building. He went on to study architectural drawing in night school at the Art Institute of Chicago and, while still a teenager, he became a junior draftsman in the office.

As Jensen's skills and experience grew, so, too, did his friendship with William Mundie who had become a partner the same year Jensen began with Jenney. By the time Jenney was set to retire, in 1905, Mundie brought Jensen on as a partner and the firm was renamed Jenney, Mundie & Jensen. After Jenney died two years later, the firm became Mundie & Jensen, a partnership that lasted until Mundie's death in 1939.

Jensen felt a debt of gratitude to his former partners Jenney and Mundie after their deaths, and he wanted to share the reason for his admiration of their work. He set about to collect and archive with the Chicago Art Institute's Ryerson and Burnham Libraries the correspondence, notebooks, and various documents used and created by the architects. He was aware of the importance of their work and dedicated himself to arranging and annotating these materials and especially to amassing documentation and writing about Jenney's contributions to modern architecture.

Jensen's sense of responsibility to the larger profession of architecture earned him the title "Dean of Chicago Architects." A 1952 biographical profile in the *Chicago Tribune* noted that he had been "given about every honor members of his profession in Chicago have been able to bestow." His list of membership organizations and positions held is lengthy and includes: Chair of the Illinois Society of Architects; Chair of the Chicago Housing Congress; member of the Chicago Plan Commission; President and Fellow of the Chicago Chapter and national Director and Second Vice President of the American Institute of Architects; and founding member and first President of the Chicago Building Congress. Upon his death in 1955, he had spent nearly 70 years in the field of architecture.

In addition to his professional dedication, Jensen was devoted to his church community. He was a founding member of the Episcopal Church of the Advent and was asked to design their first church structure, completed in 1906, and their later expansion, completed in 1927 (extant, 2900 West Logan Boulevard; located within Chicago's Landmark Logan Square Boulevards District). In his personal life, Jensen married Mary Nagle (1872-1961) in 1900 with whom he had a son, John C. Jensen. Elmer C. Jensen died in South Haven, Michigan, in 1955 and was buried at Graceland Cemetery in Chicago.

William B. Mundie (1863-1939)

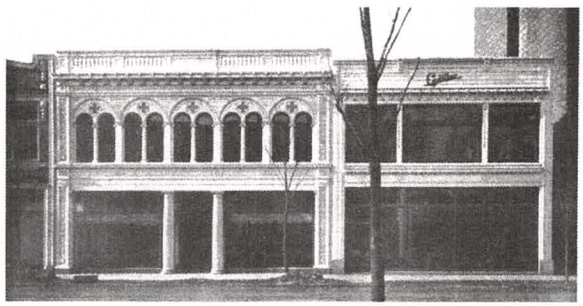
William Bryce Mundie was born in Hamilton, Ontario, Canada in 1863. His parents were natives of Scotland, and both his father and paternal grandfather were architects. Mundie was educated in public schools and the Hamilton Collegiate Institute. He worked as an "indentured student" (his own term) for architect Peter Brass from 1880 to 1884.

In 1884 Mundie moved to the United States, settled in Chicago, and began working as a draftsman for William Le Baron Jenney who was building the Home Insurance Building (1885, demolished 1931). At the firm, Mundie distinguished himself by the quality of his draftsmanship and designs and, by 1891, Jenney made Mundie a partner, forming Jenney & Mundie.

Mundie's promotion coincided with the completion of several major commissions including the Leiter II Building (1891, extant, 403 South State Street, designated Chicago Landmark); the

William B. Mundie (Credit: Jensen & Halstead website)

Elmer C. Jensen (Credit: "Handbook for Architects and Builders, 1930-31)



Buildings by Mundie & Jensen. ***Clockwise from above*****: Detroit Electric and Cadillac Automobile Showrooms, 1909; (*at upper right*) Union League Club, 1926; Kesner Building, 1910** (Credits: Ryerson & Burnham Libraries); **West Town State Bank, 1930** (Credit: https://forgottenchicago.com/features/banks/, posted by Serhii Chrucky); **Clementson Co. Manufacturing Building, 1920.** (Credit: Google.com); **LeMoyne Building, 1915; Singer Building, 1926.** (Credits: Loopnet.com)

Ludington Building (1891, extant, 1104 South Wabash Avenue, designated Chicago Landmark); and the Manhattan Building (1891, extant, 431 South Dearborn Street, designated Chicago Landmark). The connection between Mundie and Jenney went beyond professional, however, when Mundie married Jenney's niece, Bessie Russel, in 1892.

That same year Mundie became a Fellow of the American Institute of Architects. Over the course of his career, he served as a vice president for this national organization as well as a member of the Chicago Chapter and the Illinois Society of Architects. He received a Silver Medal from the Architectural League of New York in 1887, a Clark Gold Medal in 1889, and a bronze medal at the World's Columbian Exposition in 1893, for which he is credited with the design of the fair's Horticultural Building.

In the 1890s, Jenney & Mundie's highest profile commissions continued to be tall office buildings in Chicago's Loop, including the Central YMCA Association Building (1893, extant, 19 South La Salle Street), the New York Life Building (1894 with additions in 1898 and 1903, extant, 37 South La Salle Street, designated Chicago Landmark), the Fort Dearborn Building (1895, demolished 1957, 105 West Monroe Street), the Morton Building (1896, extant, 538 South Dearborn Street, located within the Chicago Landmark Printing House Row District), and the National Life Insurance Building aka the Equitable Building (1902, substantially remodeled in 1940 by Holabird & Root, extant, 29 South La Salle Street), among others. Mundie also served as Architect for the Chicago Board of Education from December 1898 to May 1904. Some of his extant school designs include the Darwin School (1900, 3116 West Belden Avenue), the Plamondon School (1903, 2642 West 15th Street) and Phillips High School (1904, 244 East Pershing Road, a designated Chicago Landmark).

When Jenney retired in 1905, Elmer Jensen became Mundie's partner. This successful partnership lasted until Mundie's death in 1939. He is buried in Chicago's Rosehill Cemetery.

Mundie & Jensen

In 1905, as William Le Baron Jenney retired, Jensen was promoted to partner, and the firm's name changed to Jenney, Mundie & Jensen. According to a document written by Jensen in 1954 reflecting on Jenney's partnerships and their successor firms, when Jenney died in 1907, the firm's name officially changed to Mundie & Jensen. The adoption of this new name by the greater public would take some time given the status of Jenney, however, and much of the press at the time continued to call the firm by its earlier name.

The new partnership continued to receive commissions for Loop skyscrapers such as the Municipal Courts Building (1906 and 1912 addition, extant, 116 South Michigan Avenue, located in the Chicago Landmark Historic Michigan Avenue District), but its focus also shifted to the specialized commercial area south of the Loop, Motor Row. Multiple auto manufacturers were locating showrooms in proximity to each other along with businesses providing products and services supporting the auto industry to create a convenient nexus of car sales and repair for consumers. Historian Robert Bruegmann noted that in order to convey the excitement of rapidly changing automobile technology while keeping a utilitarian and therefore thrift-minded approach, dealers enlisted the services of "some of the most important designers in the city, nota-

bly Christian Eckstorm, William Le Baron Jenney, Mundie & Jensen, Howard Van Doren Shaw, and Jarvis Hunt." In Motor Row, Mundie & Jensen designed showrooms for Detroit Electric, Locomobile, Cadillac, Tennant Motor, Standard Automobile, Pierce Arrow, Rambler, and Schillo as well as a warehouse building for Packard. Seven of these are extant and located within the Chicago Landmark Motor Row District.

Work would continue in the Loop with the Kesner Building (1910, extant, 1-5 North Wabash Avenue); the Le Moyne Building (1915, extant, 180 North Wabash Avenue); the floating foundation for the Fair Store (1923-24 upgrades and foundation replacement for the 1892 William Le Baron Jenney design, demolished, 126-44 South State Street); the Singer Building (1925-26, extant, 120 South State Street); and the Union League Club, of which both men were long-time members (1926, extant, 65 West Jackson Boulevard). Although the firm had commissions in the greater Midwest, the bulk of the firm's business was in Chicago. Industrial buildings made up the largest number of commissions and included the Chicago Garment Center aka Hirsch, Wickwire Building (1911, demolished, NE corner of Franklin and Van Buren Streets), the International Tailoring Building (1916, extant, 847 West Jackson Boulevard); the Clementson Co. Manufacturing Building (1920, extant, 3401 West Division Street); and the Pines Waterfront Company Building (1928, extant, 1155 North Cicero Avenue). The firm also designed a substantial number of banks such as the West Town State Bank (1930, extant, 2400 West Madison Street, designated Chicago Landmark).

The partnership of William Mundie & Elmer Jensen endured for over three decades. Their firm became one of the most successful Chicago architecture firms during that time and, by taking on additional partners, continued that work for another couple of decades. When Mundie and Jensen added two partners in 1936, the firm's name changed to Mundie, Jensen, Bourke & Havens (1936-1944). When Bourke and Havens left in 1944, Jensen respectfully chose to continue the company's work under the banner of Mundie & Jensen (1944-1946) despite his partner's absence since 1939. The firm became Jensen & Halstead in 1953 and continues under that name.

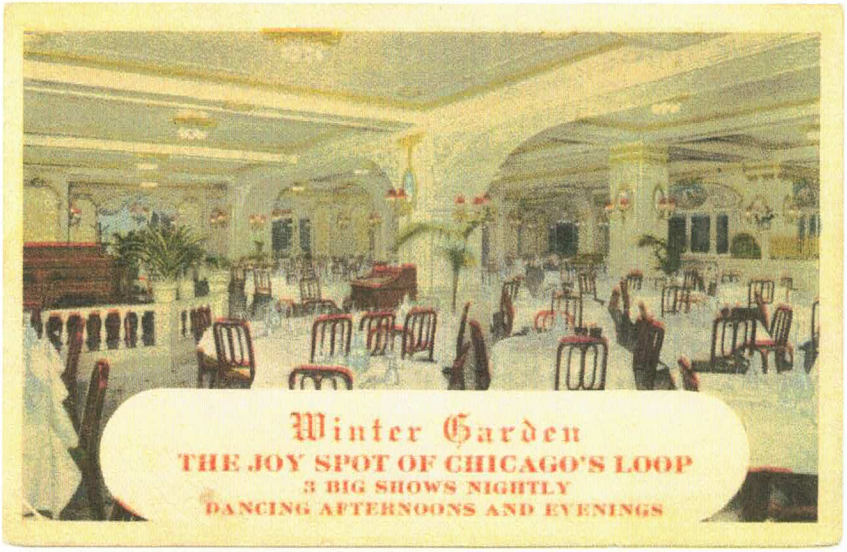
Tenants

Kesner actively solicited tenants for the Consumers Building even before it was completed. In February 1913, a series of lease agreements were announced. The basement was rented out to restauranteurs A. Weis & Co and within a year the space's New Vienna Café would be joining the ranks of other Chicago venues introducing tango to Chicago audiences. The ground-floor space on the corner was leased by a men's clothing company out of New York City, the Hilton Company.

That same month the *Inter Ocean* newspaper announced the merger of the Knickerbocker Ice Company and the City Fuel Company as the Consumer Fuel Company, noting the new corporation would establish its headquarters in the 20th and 21st floors of what would thenceforth be known as the Consumer Co. Building. The new ice and coal delivery company had a 60-foot-high, circular, illuminated sign with the company's name installed on the roof of the building.

Opening Winter Season
Winter Garden
Restaurant
Wednesday Nov. 15th
Mr. and Mrs. Carl Heisen
THE WINTER GARDEN RESTAURANT is one of the "much talked of" business successes of the moment. Its sensational leap into immediate popularity illustrates the wisdom of giving the public "what it wants, when it wants it, at the price it wants to pay."
Mr. & Mrs. Carl Heisen's Revue
Wednesday, Nov. 15th
will inaugurate the Winter Season at the Winter Garden Restaurant. This clever couple have literally danced themselves into the hearts of thousands, ranking among this country's leading exponents of the terpsichorean art.
The Winter Garden Matinee Tea Dances from 4 to 6 each afternoon, as well as the dancing between the acts of the Winter Garden Show from 6:30 to 1 o'clock every night, are exceedingly popular with those who realize that dancing is not only an enjoyable diversion, but brings the glow of good health to one's cheeks.
The pretentious and elaborate entertainment features will add nothing but pleasure to the "pay check" of Winter Garden guests on opening night. The famous Winter Garden Dollar Dinner will be served at the usual price—ONE DOLLAR —from 6 to 9 p. m.
Life at best is short and fleeting—let the Winter Garden be your place of meeting.
Call up Wabash 4800 or 4912 for reservations—DO IT NOW
Winter Garden
214 South State Street
(Consumers Building)
DALTON VALENTINE

Ad for the Winter Garden Restaurant in the basement of the Consumers Building from the November 16, 1916, *Chicago Tribune.* The drawing reflects the interior of the new restaurant and entertainment locale.



Postcard for the Winter Garden Restaurant which opened in the basement of the Consumers Building in 1916.

(Credit: Curt Teich Company)

The Consumer Fuel Company remained in the building for just four years, moving in 1917, but the building continued to be known as the "Consumers Building."

These were not the only tenants with a short stay at Quincy and Adams. The first basement tenant left by 1916 and S. Roth's Winter Garden Café took over the space, fully remodeling it. This early Chicago café/cabaret added a custom-built dance floor used for floor shows as well as for dancing by patrons.

As a professional office building, the Consumers Building was intended to appeal to a mix of tenant types. Ads emphasized the flexibility of floor plans and the features with universal appeal, namely windows at all elevations, excellent elevator and janitorial services, and great location. During the first year, Basch Jewelers opened a ground-floor store. Remington Typewriter leased the third floor, and ads for merchants who sold everything from clothing to cleaning solutions began renting floors four to seven. By 1917, the building's tenants included a number of film companies, such as Pathe (fourth floor), Universal (fifteenth floor), Mutual (eighteenth floor), and Feature (fourth floor). The U.S. Government occupied three floors as a labor employment bureau. In 1920, an association of motion picture theater owners called the Allied Amusements Association located on the building's thirteenth floor.

The building's ground- and second-floor tenants during the 1920s, 1930s, and 1940s were jewelers, men's and women's clothing stores, and cigar shops. The upper floors contained a wide variety of tenants, including service providers like barbers, tailors, furriers, and jewelers; retailers of items like carpets and typewriters; manufacturers' agents; insurance companies; and other small entrepreneurs. Nonprofit organizations such as the Zionist Organization of Chicago and the College of Jewish Studies also located at the Consumers Building.

Chicago-based men's clothiers Benson & Rixon took over 5,000 feet of ground floor space in 1931. With 45 feet of display windows along State Street and 144 feet along Quincy, this store had one of the largest window displays for an individual retailer in the Loop. Five years later, Benson & Rixon moved and their former retail space on the first and second floors was then leased to New York city-based Howard Clothes as their first branch store in the Midwest. The clothier undertook a "modernization program" for the space which included the installation of an air-conditioning system. Howard Clothes remained in the building through the 1970s.

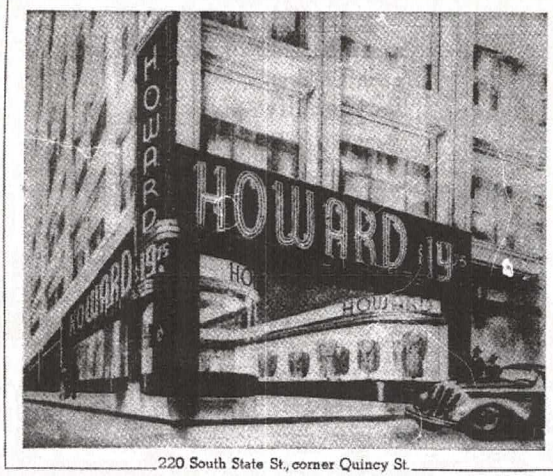
Subsequent Ownership

In 1931, Jacob Kesner conveyed title of the Consumers Building to his son-in-law, I.W. Kahn, who headed the Kesner Realty Trust. With the Depression well under way by 1933, Kesner Realty defaulted on lease payments and lost the property in bankruptcy in 1938. In 1947, the Consumers Building was acquired by the 220 S. State Street Corporation. They, in turn, sold the building in 1960 to a syndicate of Chicago investors who planned to upgrade the building, putting faith in the notion that the Federal Center planned directly to the west on Dearborn would jumpstart the revitalization of the south end of the Loop. Circa 2005, the federal government acquired the Consumers Building and it has remained vacant since that time.

• WE PAY CASH AND SELL THIS WAY...FOR UNWISE DEBTS NO PATRONS PAY •

"Howard Doors Are Open Now...
To Mid-West We Make Our Bow"

HOWARD
dedicates to
CHICAGO



220 South State St., corner Quincy St.

• An Exquisite Store...
• A Distinguished Product
• An Unusual Service
• An Incomparable Value

Formal Opening Days

Today..Friday and Saturday

Visit the new Howard Store today. See with your own eyes what the giant empire of modern business methods has produced for every thinking, thrifty man. Feel the warm welcome! the courtesy! the friendliness! See a veritable world filled to capacity with smartly fashioned clothes . . and clothes only . . that's all we make . . that's all we sell. See every garment in the entire store all at our one low price, $19.75. You can't pay more in any Howard store . . come in . . wander from one end to the other. All we really want is to have you see Howard Clothes. It is a justice due any honorable endeavor that it be judged from facts . . the best way to get the facts is to see the clothes and the store with your own eyes. We know, when you inspect . . you'll select Howard clothes.

Howard Suits..Topcoats
Overcoats..Tuxedos
and Full Dress
$19.75 ALL ONE PRICE
No Charge for Alterations

• The BARLOW
This authoritative double breasted sharp peak model with three buttons, two or button, has a rare combination of style smartness and style ease.

• Howard Clothes Are Made by Skilled UNION TAILORS

• HOWARD STYLE BOOK featuring FALL FASHION FAVORITES in full color JUST OFF THE PRESS
• Write or call for your copy

HOWARD CLOTHES
FOR GENTLEMEN OF GOOD TASTE
220 South State St.
Corner Quincy

• OPEN EVERY EVENING DURING OPENING WEEK ::: for your Convenience

New York Brooklyn Jamaica L. I. Jersey City Newark Philadelphia Pittsburgh Boston Providence Worcester Syracuse Chicago

Advertisement for the formal opening of ground-floor tenant Howard Clothes in the September 10, 1936, *Chicago Tribune*, with a rendering of the corner store.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-690), the Commission on Chicago Landmarks has the authority to make a recommendation of landmark designation for an area, district, place, building, structure, work of art, or other object within the City of Chicago if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses sufficient historic integrity to convey its significance. The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Consumers Building at 220 South State Street be designated as a Chicago Landmark:

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The Consumers Building is an excellent example of a professional office building from the early twentieth century. These high-rise office buildings, typically located on corners and reaching between fifteen (15) and twenty-five (25) stories, had retail on the lower floors and leasable office space on the upper floors.
- Tall, narrow structures like the Consumers Building offered abundant light and ventilation provided by plentiful fenestration, allowed for subdivision to suit tenant needs, and had exteriors and building entries meant to be attractive to potential customers.
- The Consumers Building, completed in 1916, is a professional office building, a distinct building type important to the evolution of State Street which reflects the symbiotic relationship between retail and professional services seen throughout State Street's history as Chicago's primary retail thoroughfare.
- Despite occupying only about half the State Street frontage in the Loop, "skyscraper" professional office buildings and similar "tall shops" buildings, typically occupying corners, along with major department store buildings, occupying half- or full-block lots, visually dominated the streetscape of State Street and created a distinctive streetwall with canyon-like views.
- As a professional office building commissioned by speculative real estate developer Jacob L. Kesner, the Consumers Building reflects the market forces at work on State Street which led to greater specialization of building use. Developers began to construct "purpose-built" structures tailored to intended uses such as professional office buildings.
- The Consumers Building manifests in built form the increasing demand for retail and office space and the consequent skyrocketing prices for State Street real estate taking place in the decades before the First World War which left developers with no choice but to build upward. Developers exploited advances in building technologies and materials to construct taller buildings by creating skyscrapers on the highly desirable but often narrow parcels they were able to assemble. These buildings were part of the evolution of State Street during its retail dominance of Chicago and the resulting compactness and density of the business and retail corridor.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Consumers Building is a Commercial-style building in the tradition of the Chicago School of architecture. Experiments with building materials and technologies allowed buildings to grow taller, exterior walls to open up to allow in more light, and usable interior space to be maximized with fewer columns. The Consumers Building utilized these key elements of the Chicago School of architecture.
- Commercial-style buildings emphasize the clear expression of the steel-frame structure. The Consumers Building's steel frame is expressed on the exterior by the grid-like pattern of continuous, vertical piers and narrow, horizontal spandrels. The overall height of the structure relative to its width, the widening of piers at the corners and center of the east elevation, and the recessing of spandrel panels emphasize the vertical over the horizontal elements of the facade.
- The Consumers Building is located on State Street in Chicago's Loop, home to more buildings from the Chicago School of architecture than anywhere else. The Consumers Building represents the final years of this movement, generally considered to end with the onset of the First World War.
- The Consumers Building was one of dozens of Loop structures built in the two decades leading up to the First World War featuring white-glazed-terra-cotta cladding. Taken together, they represented the most extensive use of white-glazed terra cotta in the city.
- The Consumers Building displays a high level of detailing and craftsmanship in the Classical Revival terra-cotta ornamentation at the building's exterior.
- The Consumers Building's vestibule and lobby are especially noteworthy as a rare surviving example of an early twentieth-century professional office building entryway and lobby in Chicago. The walls and ceilings are clad in white Carrara marble with simple geometric Classical Revival detailing and a marble staircase is set into an alcove. Crossbeams in the vestibule and lobby ceiling align with pilasters along the walls. Decorative bronze elements include door frames and lobby fixtures like baseboard grills, a building directory, mailbox, elevator detailing, and festooned sconces at each pilaster.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- The Consumers Building's was one of many Loop structures designed by the architectural firm of Mundie & Jensen including the Municipal Courts Building (1906 and 1912 addition, extant, 116 South Michigan Avenue, located in the Chicago Landmark Historic Michigan

Avenue District), the Kesner Building (1910, extant, 1-5 North Wabash Avenue), the LeMoyne Building (1915, extant, 180 North Wabash Avenue), the Singer Building (1925-6, extant, 120 South State Street) and the Union League Club (1926, extant, 65 West Jackson Boulevard).

- Mundie & Jensen were among the most important designers in the city enlisted by auto dealers in the first decades of the twentieth century to construct new showrooms in the automobile sales and service nexus of Motor Row located south of the Loop. Six of the firm's buildings are extant and located within the Chicago Landmark Motor Row District.
- During its three decades (1907-1936), Mundie & Jensen was one of the most prolific architectural firms in Chicago after the turn of the twentieth century. They were known not only for their Loop skyscrapers, but for their industrial, bank, and residential buildings.
- Architect Elmer C. Jensen's sense of responsibility to the larger profession of architecture earned him the title "Dean of Chicago Architects" and he was "given about every honor members of his profession in Chicago have been able to bestow" according to a *Chicago Tribune* biographical profile. His list of membership organizations and positions held is lengthy and, upon his death in 1955, he had spent nearly seventy (70) years in the field of architecture.
- Architect William Bryce Mundie distinguished himself by the quality of his draftsmanship and designs while working for William Le Baron Jenney and rose to become a partner in 1891, forming Jenney & Mundie. Mundie is credited with the design of the Horticultural Building erected for the 1893 World's Columbian Exposition. He served as Architect for the Chicago Board of Education from 1898 to 1904 and became a Fellow of the American Institute of Architects.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural, or aesthetic interest or value.

At the exterior of the Consumers Building, the majority of terra-cotta cladding remains. Small sections have been replaced with brick or capped in aluminum while others have been covered by netting. At the top of the structure, the cornice and its frieze were removed sometime after 1960 and replaced by a flat brick parapet. Parging covers a small portion of the secondary north elevation previously hidden by the top floors of the adjacent structure. Original wood windows have been replaced by aluminum sash. All original storefronts and ground-floor terra cotta are gone.

On the interior, the entry vestibule and elevator lobby are largely intact, though the floor appears to have been replaced with terrazzo. Both east and west building stairs remain but almost all mosaic landings have been covered or damaged. In the basement, portions of historic plas-

terwork and mosaic flooring from an early restaurant tenant remain, but a Historic Preservation Certification Application submitted to the National Park Service in 2017 notes that "most original Winter Garden floor, wall, and ceiling finishes have been either destroyed or covered over." on the building's upper floors, most perimeter and corridor spaces have been heavily altered.

There have been no major additions or alterations, so the Consumers Building maintains its overall historic form and appearance including window and entrance locations. The missing cornice is not unusual for buildings of this age and its absence does not significantly impair the building's ability to convey its historic character. The exterior retains the majority of its architectural terra-cotta cladding and decoration and imparts a strong sense of its original visual character. The main entrance vestibule and elevator lobby retain an unusually high degree of integrity and are a rare surviving example of an original, early twentieth-century office building vestibule and lobby.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. Based upon its evaluation of the Consumers Building at 220 South State Street, the Commission recommends that the significant features be identified as follows:

- All exterior elevations, including rooflines, of the building; and
- The main entrance vestibule and elevator lobby.

In light of the Consumers Building's adjacency to the Dirksen U.S. Courthouse and the security vulnerabilities asserted by the federal government, and in order to recognize and provide the flexibility which may be needed to accommodate the fifteen (15) reuse criteria provided by the General Services Administration (the "GSA") for the Consumers Building which were developed in collaboration with the United States District Court, Northern District of Illinois, and federal law enforcement agencies, and published in the November 1, 2022, Federal Register, the following additional guidelines shall also apply to the Commission's review of permits pursuant to Section 2-120-740:

- The Commission shall have flexibility to allow modifications to the Consumers Building to accommodate the GSA's reuse criteria in order that viable reuse of the building can be achieved.

Postcard of State Street looking north from Van Buren Street, ca. 1940. The Consumers Building is just left of center. (Credit: Chicago Aerial Survey Company)

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The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council that individual building, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Historic Preservation Division of the Chicago Department of Planning and Development.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within a designation ordinance adopted by the City Council should be regarded as final.

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